BEAUTY, AND THE TOILET. No. 4.

The Treate of Work and Exercise—What is the Best, the Most Enduring Beauty to Cultivate—The Gymnastics of an Actives, and the Results of Taking Baths. Copyright, 1868, by the Author.

There is a religion of Immobility, and omes of all modern times have paid wor-ipful regard to it. The Spanish corset was panonly, a terrible armor of heavy linen, ick as they could be set, able to turn a dagger ide which doubtless aided to bring poison nto fashion. It moulded those funnel-shaped tures of old pictures, which it is wonderful re not the extinction of the race. Fixedness m and feature came to such a point with he last princesses of the house of Medici that ey wore bands of thin metal to preserve their from expression, and never went abroad s masked. The long English corset and for made suits, the dolman sleeve which the arms, and the mounting desire to compete with the indifair of the most exclusive, in our wn week and fortnight, stamp our women rith a growing expression of look and nt . To an intelligent, unfamiliar specor, a young monk, let us say from the crags a Sinaistic monastery, the women on our ures, shapely and carefully draped, but nited by certain screws and pivots to very this motions, like presenting a glove or carry a handbag, and propelled in some mysnereas, a Frenchwoman when she arms, her figure have a gracious, her looks give off brightness. It is that one is glad that she body, it is alive, her nerves are dicity, her air of esprit. It is so nnese, with the Polish women, acel springs, well charged. But sople, they have it in their brains, ut you cannot send electricity ir mache."

cough papier mache."

Iany such tirades, only second to the elosnoe of Taine have I heard, and, come to
yrs of observation, am forced to confess
ir truth. In every society the women who
ract and who hold their attraction are possed of mobility, vitality which inspires exsion and works an ever varying charm.
hy is the cat a very circe of pets and type
ill that is most alluring in women? Why
for her supple grace and exquisite ners strength which makes her tread as light
or hold is sure. Add to this that a cat is
yr as Old Egypt, and capable of devoted
chment as the Princess Lamballe, and
e is good reason to reverse the attainder
nst cate, and take them as models for
en instead of libelous types. Such grace
uppleness, such endurance to preserve the

to the senses. To the woman who desires such excellence of condition for her own, I say, bathe dress well, work and sing!

To dress well ought to mean to be comfortable. While it is advisable for most persons to wear flannel next the skin the greater part of the year, a plump, warm-blooded girl in full vigor may find it intolerable. Justin McCarthy tells of a little charity girl, adopted by a very kind family who tried to drown herself because her protectress made her woar a flannel petticoat. If that petticoat made the free-limbed waif as uncomfortable as minor affairs like worstchy neck bindings and arm seams made me at the same age, I do not wonder at it! Still, women ought to dress the legs more warmly than they generally do, wearing wool or slik next the skin, and close flannel knickerbockers or knit drawers like those worn by children over these when golur out. Neglect of this care leads to some of the most dangerous inflammations and nerve pains in women, who have little to choose between such maiadies and cancer.

Let common sense decide as to corsets. A weak, nervous woman who feels best in loose

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Lat sensual the true is the sense of the sense
and and the sense corsets. Except some support for flabby fluures, no corset should be
worn in working dress, which, in or out of
doors, should come as near the freedom of a
gymnasium suit as possible. French women
have sense about this, and teach their children
and order their households half the day in
flowing gowns which would seandalize our
triced up matrons. Then the slender artistic
corset is worn with visiting and evening dress,
to far less detriment. Two or three things
suggest themselves in the matter of corsets. One is that obesity is apt to follow tight
acting in youth. Another is a doubt whether
tights in stone gray, navy blue, or red cloth,
call them tailor gowns if you will, which reveal every line of the upnor half of the flaure
to the very play of the muscles, are as attractive, on the whole, as draped outlines
which relieve the curves of the form. Third,
there is no doubt whatever that the long, rigid
waist now in vegue, with its exaggerated
bournure, destroys all grace of figure and
movement, afflicts the eye that follows, and
asperses the tasto thus caricatured. One
would really like to take to the backwoods
until this ucjt fashion disappears.

It cannot be wise to wear woolien dresses as
unchangeably as we do, considering their abserved the commendation, and de not hositate to say, as
long as other eminent doctors neityse vegetable wool and slik as the oally things to wear,
that it is sais and cleamly to choose such garments as admit of frequent washing, and not
try to wear them a whole sens

a warm bath gown and lie down in a well-heated, well-aired room for a good rest. This rest restores tone all over, doubles the benefit of the bath, and does away risk of taking cold, which, however, diminishes with the habit of hot bathing. The best way for busy people is to take the bath between 8 and 9 in the evening, put on clean clothes, and go to bed, to read and rost till sleepy. It is the early sleep and the bath sleep which make women young.

Rubbing warm oil on the joints and heating it in before a fire promotes suppleness and prevents rheumatic troubles. An old superstition of hunters and opera dancers, to when lightness and agility are indispensable, is to heat deer suct and the fat of goats and antelopes, and rub it well into the joints. I am greatly disposed, from observation, to value the practice of such people, who are not inclined to throwing away their trouble. Flax-seed embrocations assist in suppling the joints, and are made by soaking the seed twelve hours in five times as much cold water, then pressing the mucliage through cheese cloth, heating it, and binding it hot upon the joints when going to bed. Friction with thick fiannel or mullein leaves is good, and so is bathing with hot water after tiring exercise, or cool water when fevered. Keep the joints in good condition for the diastic gait and easy motions, which of woman's graces are the soonest lost.

Actresses work hard to gain and keep pliancy of limb. I Knew one ambitious creature of rounded figure, who, like most women, could hardly lift her arms to do her own hair, but whose stage training included a variety of muscular exercises fatiguing to inspect. To stand and kick at a mantel sixty times with one foot, as many times with the other, for two hours a day, gains pliancy of leg and ankle, To stoop and touch the floor without bending the knee, gives command of the limb, but to do it a hundred times in a morning is harder work than you or I have yet undertaken. Then came exercise with a gymnastic pull of stout rubber cords a yard lo

months of toil and desperate aches this wonderful command was gained. I question if the play is even worth the candle, except to a professional. The whole system of gymnastic exercises for indolent women and overtrained girls is so artificial, formal, and worthless for practical ends that it has no use in our scheme of beauty. The gymnasium turns out bouncing girls, with biceps that fill out a tailor-cut sleeve well; but of what use are the biceps after all? The machinegained muscle wants endurance, the wiry staying quality which comes of gentler exercises, istendily kept up with growth. Mea and women are meant to work with hands and body, and in the order of nature no lasting beauty or strength is possible unless the human being is steadily trained to genial, useful, necessary labor. Being neither college professor nor President with a record for pcopularity to keep up. I have no hesitation in saving the craze for physical training as practised does as much harm at one extreme as a sedentary life does at the other. It is the old Greek mistake over again, which wrecked Athens and the republic by making beauty, luxury, and culture the ends of life instead of its servitors. It is for Christian civilization not to repeat the mistake either with its boys or girls. The gymnasium is as poor a substitute for the varied and testing exercise of work as the commercial institute for the exigencies of business or as pills for a healthy digestion.

poor a substitute for the varied and testing exercise of work as the commercial institute for the exigencies of business or as pills for a healthy digestion.

The whole thing of calisthenics, gymnastics, exercise, in short, has an ill savorto the physician or to the person who understands life, as belonging the same category as the artifice of the Romans for avoiding the consequences of surfeit. What does a human being want exercise for in a world where he and not loss she is placed to work. No life is perfect or satisfactory which leaves out sufficient daily laboric develop the system and keep it in its best condition, and the mes and women who amount to anything have all found it out for themselves. Imagine a man of brains content to take his daily exercise in a gymnasium. Bryant or Gladstone want the swing of the axe against the tree to assure them they are doing something, not merely exercising! Imagine Jay Gould or the elder Vanderbilt getting their relaxation in a machine way, instead of guiding a fast trotter or running a sleam yacht. If the Princess Alice had been a second-rate woman of charity organizations and petity social aims, she might have been content to take onough exercise by her massageuse and a health lift to keep her alive, but the sweet princess went into the poorest houses, where wife and mother ingill, and washed the room, and tidded the children, and rested her warm heart while she used her beautiful arms in services our Sunday school teachers would hardly hear of.

Her great sister, the Empress of Germany, whose most noble, impassioned, womanly and tender face will yet be adored by her people with that of beloved Louise of Prussia, exerts all her influence to honor home work, by doing with her own hands what no German sovereign ever did before. "I was woman before I was princess," one can hear her saying; "I wish to live, therefore I must work." If she were flung from her throne to-morrow into a tenement, she could and would do everything for a family with her own hands what no German

If the early Greek girls were more Deautiful than any other women the sun ever shone upon, they were also useful, as few have been before or since. Put beside these pletures the later ones of Mrs. John Adams, spinning wool and flax, making cider and hay, and dining the high court with Yankse wit and classic quotations over the roast chicken; the brilliant Lady Keppel Craven, spending the last years of her life digging her own garden; Miss Frances Hone associate of Edinburgh Botanical Society. Roppel Craven, spending the last years of her life digging her own garden; Miss Frances Hope, associate of Edinburgh Botanical Society, a lady of one of the best Scottish families, making flower-beds and working as hard as any of her three gardeners, season after season, and that wonderful beautiful Sister Dora of Walsall, whose life is as a story for all young women to read, and see how beauty and refinement shine best, set to use, Of old, well-to-do family, sister of the scholar Mark Pattison, whose learning was one of the glories of Oxford, brilliant, remarkably beautiful in face and figure, she could satisfy her ardent spirit with nothing but life in a small town hospital, where she cooked, washed, secured floors and grates, and tended the sick in a very different fashion from the white-aproned flady nurses in novels. It was for a life of real services the workingmen of Walsall raised her white marble statue, to glorify the grime of their streets.

in a very different fashion from the white content and the string of their strong. In a very different fashion from the with a string of their strong, and the strong of their strong of the strong of

A STUDY OF CERTAIN WASHINGTON AUTOGRAPHS.

Cleveland-The Handwriting of the British Minister's Daughter, Miss Bay-ard, Mrs. Dickinson, and Other Charmers. Note paper is a fashion. Handwriting is sometimes individuality. If it is often an in-dex to the character of men, it reveals quite as much about women. Take the note paper and the handwriting together, and to both add the form of the note, and one may get a pretty good insight into the character of the writer. Fashion also decrees at this time that the note shall be one of simplicity and directness. In general, men are more given to brevity than women. But busy women in Washington have no time for superfluous words. The style of some women is naturally brief and direct. Others acquire this happy and much-to-be-de-sired style because of absolute lack of time to spread ideas on paper. Therefore the Washington seciety note is one to the point, and

without waste of words.

The custom of the President's wife to receive visitors by appointment has put her notes in the hands of many people. Her autograph is widely scattered, and, of course, it is highly treasured. Mrs. Cleveland had the advantage of a short interval between the schoolroom and the White House. She was never out of practice, but had her "hand in "from the beginning. She is a ready writer of notes, and, taken as a whole, they reveal conspicuous traits of her whole, they reveal conspicuous traits of her character. Her notes have the charm of perfect naturalness, grace, and directness. She chooses plain, small white paper, and the envelope is sealed with her monogram. "F. F. C.," in cream-white wax. At the top of the paper, and on the left hand upper corner of the envelope, are the words "Executive Mansion, Washington." The letters are silver, and the effect is pretty, but very simple. However Mrs. Cleveland's notes to friends may different may be an example of an abundances. But the same frank, easy, natural directness. But the shortest note is free from abruptness of style. The following note is quite a model in its way as an example of simplicity and brevity. It is happy medium, and seems just the right thing. The handwriting is far from being precise or uniform. But it is easy and very legible,

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If one goes into the Cabinet circle for a study of autographic character, there will be found great and puzzling variety. The handwriting of the Postmastor-General's wife is most unique. Its sharply defined pen strokes are not American. It is quite an English hand, and large, positive, firm, and perhaps handsome. It is an aristocratte hand, but without frankness or simplicity. A page of it looks reserved and stately. In short, as an index to character, it is a lauliv, except in one or two particulars. It is a hand showing clear-cut strength, and is fine in the sense of a beautiful character. Mrs. Dickinson chooses small white paper, marked by her initials, F. P. D., in a

dainty silver monogram at the top. Her notes express her individuality in their simple and

express her individuality in their simple and direct style.

But the aristocratic signature does not reveal the real woman. On the contrary, Mrs. Dickinson is a legible woman. She is frank, large hearted, and wholly free from the coldness of reserve. She is aristocratic in that she believes in the aristocracy of worth. Perhaps no woman in the Cabinet circle has so slight reverence for the aristocracy of birth and fortune. And it is a little significant that, writing by far the most aristocratic hand, she is, nevertheless, the most intensely democratic of all the Cabinet women. Mrs. Dickinson is a theless, the most intensely democratic of all the Cabinet women. Mrs. Dickinson is a woman of quick perception and responsive nature, honest and straightforward. A sense of duty would lead her to meet the social requirements of her position, but she is too carnest a woman ever to go into the fashionable whirl with all her heart, and she will not therefore, be voted a "society woman." With culture and sweetness of manner she combines enough of the free Western type to make her a charming woman.

Miss Bayard's autograph bespeaks a strong, frank, self-reliant character. There are no flourishes, no blind loops, and no uncertain letters. It is a conspicuously legible hand, and one to be read at a glance. And it is an easy, graceful hand, unstudied and rapid. It expresses open and quick thought, and the writer is a woman to dash off a note quickly, and at the same time legible is a rare one.

father at the British legation, she both wrote and spoke French far better than English. But her desire to make the English language her own led her to much careful study, and at this time there are few young women who excel her in the use of correct English. She has also picked up more than one "Americanism." She handles them with the cleverness of a native, and delights in their expressiveness. There is nothing hesitating about Miss West's handwriting. It has a refined, go-ahead style and graceful dash, quite like her own manner. As an autograph, it is a pretty fair index of the writer's character. Miss West writes very much as a she talks—with ease and animation. There is no reserve in her handwriting, and no concealment. It is a frank womanly hand, and one that meets a friend more than half way. She is a woman of limplicity and she related to the same of the contrary, her personal inclination would choose a quiet, refined social life, with the loyalty of friends making a valuable element.

Miss West chooses note paper of dainty fashtion, but always plain, and white. There is no presence to crest or cest-of-arms, though the

WRITTEN BY GENTLE HANDS. families of Sackville and West have a plenty of both. Her grandmother, the late Lady Delawarre, brought the name of Sackville into the family. Miss West takes the initial S., and writes her name victoria S. West. Sometimes

wardes," as an autograph index to character, is very contradictory. It would not be called a legible hand it compared with Miss West's or Miss Bayard's. But by itself Mrs. Edwardes's hand is easily read. It is a rapid hand, irregular in impulse, and of ready decision. This is in about all one can got as revealing traits of the writer's character. To use extreme slang. Mrs. Edwardes's hand does not "give her away." There is but little revolution in it, and it is more puzzling than any other autograph in the collection. A page of Mrs. Edwardes's hand is literary, and would pass for the writing of an author if the author were inclined to the German style of penmanship. But she is a purely English woman, and Mr. Edwardes is a brother of the present Baron Kensington. She is a clever woman, and personally very attractive. sonally very attractive.

Miss Anthony's autograph is of world-wide interest. It is "plain as a pipe stem." a little scratchy, and wholly careless. A stranger would

Risen A. authory

see nothing of special interest in a hand so very stretched out and making no pretentions to beauty. But those who know Miss Anthony will see a good deal of Miss Anthony in the autograph. It is a hand that never under any circumstances writes slowly or with any thought of appearances. It is a hand that has made more homely and truly honest pen strokes for women than any other single hand in the whole country. It has never paused in half a century of work to heed the fashion of note paper or form of writing. The "Man in the Moon" is not further from Miss Anthony's mind than crests, seals, monograms, and every pretty conceit dear to the feminine heart in general. Miss Anthony's hand is driven by ideas, swift and decided, into words. The words go on the first paper that is within reach, paper innocent of sentiment and usually laving printed at the top." National Woman Suffrage Association." Her notes, business and personal, and of whatever character, are written on "suffrage paper." Miss Anthony's autograph dees not vary. It is always the same signature, written who can tell how many theusand or million times, in the past twenty-five years? The autograph shows sense but not sentiment. But Miss Anthony is a woman of sentiment, unsuspected by the world at large. There is nothing tender, inpulsive, and sympathetic in the autograph, but the woman is all three. This particular autograph is cut from a note as warm, impulsive, generous, and womanly as the preticest note written by a girl of sixteen on the most faultless note paper, crested and monogramed and waxed. It logins: "Can yon—will you—forgive my stupidity of vesterday!?" What girl of sixteen would be more impulsive? But think of Susan B. Anthony, who never did a stupid thing in her life, confessing in all humility, and explaining with impetuous words, sound, snort coming, and dashing exclamation points all through the note. It is hardly to be reconciled with the heading of suffrage committee names at the beginning. The whole not is not to be reed as an open viol

feminine style. It is too prettily smooth to show the strength of the writer, and her hand does not do her justice. She often writes her name Mary Chandler Hale. Senator Chandler's wife writes her name Lucy Hale Chandler. Mrs. Hale is fastidious in her choice of note traper, and she chooses the line, dainty quality and small size. But it is perfectly plain in all regards but initials. Sometimes she puts M. C. H. in blue capitals across the upper corner. Mrs. Hale's hand is very legible and graceful, and it suggests youth and uniform delicacy. Mrs. Chandler's hand is strong and more characteristic, but not as pretty as Mrs. Hale's. The writing of the two women is not more unlike than the writers themselves are unlike. Mrs. Chandler's handwriting is original, and suggests no other for comparison. It is full of bold, independent strokes, and is the opposite of smooth uniformity. It has neither taet nor policy, but is generous and hospitable. Mrs. Hale's hand might be the writing of 500 other refined, punctilious women of tact and even temper. But Mrs. Hale possesses originality and strength, therefore her autograph is misleading as an index to her character.

Now, on the contrary, the autograph of Seastor McPherson's wife is more of an index to

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character. It shows originality, strength, and decision, all of which are leading traits in Mrs. Mel'herson's character. It has no commonplace strokes, and it is too rugged to suggest smooth monotony or graceful regularity. It is not the ideal woman handwriting learned at school, or inshioned after a copy, and it could as well be a man's hand, granting its entire individuality. As it is by no means a hand just like hundreds of others, so the writer is a woman who does not say and ot things just like every other woman. A page of it would not be called pretty. But her noises are unique and of more than ordinary interest. She is a woman of ideas, and her easy flow of language puts her in the category of interesting and fascinating takers.

Mrs. McPherson's writing has a legibility of its own, but it is not a hand to be read like print. It does not show sympathy and tenderness, two marked traits in her womanly nature. Neither does one read in it the "worldiness" sometimes attributed to her by society people. Mrs. McPherson is not worldly, as the word is generally used. Few women pressess more humbility of heart. But she is not a woman of profession or cant. She has broad views and a high sense of justice, without estentiation, and she is especially mindful of women less fortunately placed than herself. While she is engaged in social gayeties, the larger and truer side of her life is in the iender sympathy and help given to others.

Mrs. J. D. M. Lander's hand is original, and it is remarkable for not being logible. A note of it takes an upward slant to the right, and as charming writer. That is, after dissecting the pen strokes and pleking out the substance of the note, it is one of interest, and has be charmed of it takes an upward slant to the right, and at the commonplace, and repaired woman. It is very independent, and of the note, it is one of interest, and has the charmathat suggests giving out, or a long pause in conversation. It is very like Mrs. Lander, who talks as she writes, with graceful carnes tower.

THE WHIMS OF FAIR WOMEN. THEIR ODD SAYINGS AND DOINGS, AND THE THINGS THEY WEAR.

> Scented Summer Dresses-Mummy Gowns-Unmage to the Cow-Cook Books
> -An Athlete's Jump Over a Girl's Read. All the summer dresses sent out by one of our extra fashionable manufacturers are scented by some new sort of process. The hint has each endeavors to produce some specialty in sweet odor to characterize her wares. As a result, some very delightful new scents have been evolved from the laboratories of the chemists. Experts may soon be able to trace the source of a toilet by its odor, and so we may have lequisitive old women snifling at the gowns of their rivals' daughters, and endeavering to fix their social status by the standing of their dressmakers. This season's fashions are truthfully said to

e distinguished by no special characteristic.

women who make a study and an art of dress-ing having come to the conclusion this year tinct individuality. This tendency reaches a peculiar development in the lop-sidedness of many costumes. One-half of a dress need not match the other in its shape, colors, or even altogether in its kind of fabric. There used to be a female vocalist on the stage who had a high soprano voice and a low alto voice, each about as distinct from the other as though they belonged to separate persons. Her method of utilizing this phenomenal quality was to wear a dark, rich Spanish dress on one side of herself, and a light, airy German dress on the other. She also halved her hair in the same manner by wearing a wig blond on one side and black on the other. She would come out on the stage in profile, presenting the German side to the audience and sing a German yodel song. Then she would turn half about, surprising the people with the contrasting brunette, and in that aspect sing a Spanish romanza. Our fashlonable women do not yet divide their hair and their voices into two ingruous sections of dress. May this have been aggested by the duality of Jekyll and Hyde?

It seems curious that a fresh and all-alive young creature should be clad in cloth copied exactly from the wrappings of the Egyptian dead. This fabric is a novelty of the season and will be used extensively for summer gowns, being light, cool, and new in color. I don't suppose that this reproduction of mummy habiliments will make it rest at all heavily on the lair forms of our girls, although I have seen one case in which the wearer certainly realized the source of the material. She had fashioned it into a house robe to exactly resemble the original Egyptian garment, with its curious trappings and bands. It was an idea worthy of the spectral Bernhardt, although it originated with a merry enough Fifth avenue maiden. As the result was a shapply sort of costume, such as plenty of women are ready to adopt, I shall not be surprised if, when touched up by the skilful fingers of the modern costumer, the spectacle of apparently vivilled mummics in our streets becomes general. dead. This fabric is a novelty of the season

A whim of our streets becomes general.

A whim of our girls is to drink milk. Doubtless they have borrowed this habit from their masculine friends, who have taken to the lacted beverage even in barrooms. Several dudes of notent influence among their kind, proud of being used up by a winter of alcoholic dissipation, swore off a month or so ago, and have since been ordering plain milk across the bars. Occasionally they say to the bartender, "Just a sprinkle of rum," or "a spatter of gin," meaning that they wish a few drops only of iquor put into a glass of pure milk. The girls have caught on to the notion, and, when they stand in front of the claberate soda water counters, where they formerly ordered distinctly alcoholic mixtures, they now demand the unadulterated yield of the cow. They affect to be dissipated by a long season of social gayety, not unmixed with champagne, and they are bringing themselves round, if not making themselves plump, by drinking milk.

small white

P. D., in a

not to be read at a plance, in a plance to be read as an open book. But no woman is so clearly understood when she speaks. Her handwriting will show a page of half completed words. But the whole is read by the sense of the ideas expressed. However plain, molest, and deprecating is the author, it is a far-reaching, advancing in the first plant in the property of the farm of the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future. In her notes the words are stretched across the paner, and get over it so the future is the strength and many large to the strength of the future is the future is the strength of the future is the future is the strength of the future is the future is the strength of the future is the strength of the future is the future is the future is the futur hang like two doll's arms, wagging to and fro stilly on joints that needed loosening? That is how I felt in the new habit. I got it yesterday, and went for my first ride.

"Soonph! You ride immense!" the English master kept saving to me.
Oh, how dearly! would love to have a newsparser print what I think of him, and of horseback riding, and of the world in general.

"You will be a bit uncomfortable to-morrow," said he. "and you must be certain to come up and ride it or!. The second day cures the first, don't you know?" the ninny added, as I dismounted.

Instead of riding it off I am seated on a pillow, leaning against a pillow, and gasping out the sentences of this story to a friend to write down, between the shoots and darts of morated down, between the shoots and darts of morated on that horse. But I will master the hobby, What is pain and what is anguish to a woman in pursuit of fashion?

Some young ladies who have attended cook-

What is pain and what is anguish to a woman in pursuit of fashion?

Some young ladies who have attended cooking schools during the winter have collections of their favorite receipts. The little books, made by their own hands and illustrated in water color, are quite unique. The cover of one has a picture of still life, apples, nuts, raisins, and a glass of wine, while another has the portrait of a dainty cook, with sleeves rolled above the dimpled elbows and tumbled curls peeping out from beneath a lace-frilled cap. In one took which I was permitted to look at the picture that illustrates salads is a lobster and lettuce leaves beside a pot of mustard and hottle of pepper, with a teaspoon lying near filled with sait. Slices of lemon and curled lettuce leaves form a border, in and out of which receipts are written in rhyme. The nicture of a salmon in another book is a genuine work of art. Curious little designs accompany each receipt, and the pretty affair shows so much skill one naturally wonders if the same hands can produce a real appetizing dish of escalioped oysters or an old-fashioned apple pie.

W. Byrd Page, the slim and handsome young

skill one naturally wonders if the same hands can produce a real appetizing dish of escalloped oysters or an old-fashioned apple ple.

W. Byrd Page, the slim and handsome young Philadelphia beau, and champion amateur high jumper, was at a fashionable party the other evening. He was in evening dress at this small assemblage, and, of course, they talked to him about his agality.

"I don't believe you do it without springs in the heels of your shoes, or some trick like that," said a bantering maiden, but seemingly half in earnest. "You don't really mean to say that you could jump clear over a man's head without mechanical aid of some sort?"

"Oh, but he does," interrosed a partisan of the athlete, "and if you will stand still where you are I am sure he will jump over you."

The girl in question was probably no more than five feet two or three inches in height, and yot none of us supposed that Mr. Page in his ordinary attire would undertake to clear the top of her colifure, although his record is 6 feet 4 inches. He necepted the challenge, however, and we all stood aside except the one girl. She held a rigidly upright posture, as though preferring to have her bair kicked off by the jumper's failure than to favor his feat by crouching in the least. Page took a start at the extreme rear of the long parior, ran nimbly forward, syrang into the air just before reaching the human hurdle, went over her head without a touch and struck lightly on his feet. How was that for a parlorincident?

It is quite a study to trace the development of what is called women's fancy work. If one takes up an old book on the matter it is found to contain various chanters on leather work. Home fawns and pager flowers, octure frames made of beans and rice landscares composed of pebbles, moss, and pleecs of bark and decalemance pictures. There used to be manuals of knitting, tatting, and crochets dages for trimming underwear. She should knew how to knit suspenders and smoking caps for her manma, and algrhans and shirts for her manma, and algrha

tiful. The pressed sea mosses make just as interesting a little portfolio to-day as when they graced the sombre old parlor of yesterday. The dainty embroidery ou musili and grass cloth, the graceful vines and flowers worked out on soft flannel, the fine hemstitching, the drawn thread work, handed down to us from nimble fingers of bygone days, are as beautiful needlework as anything we can do.

The herbariums of flowers and leaves pressed in some old book have developed into work with a flower press, and such art arrangements as the stationers get out to contain pressed flowers as souvenirs of different localities. Leather work has been supplanted by wood carving full of life and beauty. The conventional worsted work has given place to embroidery on beautiful texture that takes high rank in art work, and is essentially feminine. While it vies with the grandmother accomplishments with the needle in its delicacy and inish, it has gained strength in brendth and boldiness of design, in arrangement of color, and warm tones and variety of naries. The deathly wax-flower art has rison into wax and clay modelling, and whereas the oaller used to be entertained by sketch books of old castles and rulined bridges copied from unnatural landscapes, to-day he looks on a painted sercen radiant with groups of natural flowers, a sliken banner with a lifelike bird singing on a swinging vine, a canvas on the easel filled with noding pansies; bits of life gleaming on there and there and everywhere.

In the shop windows can be seen most artistic embroideries and paintings, all the product of teminine lingers and flancings. There are seciatios of decorative art where one will find tiles, wood carvings, designs in brenze, and plastle sketches, the results of women's fancy for art work. The societies of association find crassing there is a similar tile the product of the sketches, the results of women's fancy for an work. The societies of association fartised esign and manufacture rare textile fabries for embroideries and paintings.

In the newest of fashionable hair dressing there is a similarity in the shading of the brows and in the height of the pile at the rear. The outlines produced are apt to harmonize well with nearly all faces, and in that respect they are an improvement over those of soveral seasons past. The hair is brushed up from the naps of the needs and massed on the crown of the head. Bows of ribbons are the usual adornment, instead of the fancial pins and combs formerly in use. In connection with this subject it may be announced that the Psyche knot is an exaggeration that has already been dismissed from favor. Throughout the winter and spring it was an infliction to eyesight, especially at the theatres and on the upper Broadway promenade. It was allected principally by actresses, who begin with a close initiation of the twist of infir seen on the classic statues of Venus, Minerva, and other Greeian goddesses. Very soon they began to magnify and closes this protuberance, until it achieved a positively control and a positively control and a positively control and a page in the data. In the newest of fashionable hair dressing clongate this protuberance, until it achieved a positively comical aspect. Close-cropped heads, furly curls, and other extravagances of hair are also going into taboo, and out of a hundred well-dressed New York ladies not more then a proportion of one or two will be seen differing materially in her bair dressing from the examples described.

materially in her bair dressing from the examples described.

There are many odd things in ladies' studios. Perhaps the most so is a pile of grinning skulls, lighted by phosphoresence, forming the base of a candiestick of carved bone. A thoroughly distinctive room is that of two girl friends who are interested in carving and painting. The square space of the folding doors forming an inner entrance to the studio is converted into an arch by the carver's art. The oaken side casings are supports for the woodbine, with its graceful leaves and berries carved in boid relief and clambering up until the twisted branches curve themselves into an arch overhead. From the middle of the arched vine hangs a bird's nest with moss clinging here and there and an oriole perched on the vine above the nest. Over the doorway and down the sides long strips of glass are inserted and over head the bluessky, a lew fleecy clouds, and a flying oriole are mainted. At the sides siencer trees are traced, and the effect produced is that of looking through a trellis into rustic seats. On the back of one is perched a squirrel startlingly lifelike. In an angle of the back of the other seat a bird has built its nest and laid some tiny eggs. The fireplace is very quaint; on each side a tree trunk springs up and reaches out its branches as support for the mantel; similar branches as support for the mantel; similar branches shoot up and hold the shelves above, and leaves and twics curve about the oval mirror in the centre. Over the whole mantel hangs a large canvas, with old gnarled trees beside a shadowy, wining river. A forked tree branch, with a bird's nest in the notch, forms the top of the picture frame, and a cluster of fantastic pine cones hangs from the side. A carven by clambers over the arched window and alovely moonlift landscape is painted on the upper pane, over which the branch of a tree

Painted panels are let into the walls, trained by carved wood. The chandelier designed by the two artists seems to be clusters of roses, through which the light sidnes, with glass pendants sparkling like dewdrops here and there. The roses spring out from a rose vine growing up to the colling.

The feminine fancy and the feminine hand are shown in the naturalis's study at the top of a house of wealth. In the window at the further end of the study a linnet has his home within a rustic house of logs suspended at the topmost pane. From the bottom of the window, and running up the side, a ladder of larch twigs leads to the flanct's house. The happy bird heps down the ladder and flatters in and out of the vine that grows clambering up the relist to twist its tendrils about his house of logs. On the window ledge an aquarium holds a tail caila, with fish and curious water insects swimming through its roots.

In one corner of the room stands a gnarled tree trunk with a squirrel skipping in and out of the hole in its side. On an eased in another corner rests a panel of wood, with a tree

branch and bird's nest, which holds real eggs that will soon be hatched by the bird that makes such a greety picture for the casel. A little casel formed of apple tree twigs, on the mantel, holds a butterfly chrysalis, and a picture frame is festioned with various-haed birds'eags.

This description of studies would not be complete without giving the secrets of a liny one that has to be kept on the most economical principals. The little curtained niche that suggests a shrine is in reality a cupboard, and behind the corner screen a gas stove rests. A nursory refrigerator, looking like a cabinet of curios, holds a fresh supply of milk, butter, and eggs, and sometimes meat. The luxurious-looking divan has a box for foundation, in which the bed clothes repose. Behind those beautiful draperies hangs my lady's wardrobe. The pretty table yonder with folding leaves and forks and spoons. That wonderful little upholstered shelf of brie-a-brac covers a traver that holds table linen and knives and forks and spoons. That wonderful little upholstered shelf of brie-a-brac covers a traverling trunk. When the pretty dame of the studio needs a wrap for the opera she takes down the drapery over a picture, and after the opera the little table can be drawn before the grate and a wee lunch and a bit of a chat be enjoyed to the utmost.

THE SNAKE AND THE HERRINGS. A Remarkable Battle Reported by a Veracious New Jersey Schoolboy.

The creeks and deep water ditches that, in all directions, intersect the low-lying mead-ows around Ridgefield, N. J., have their source of supply in the lower Hackensack River, and are slightly brackish. They are salt enough to suit the herrings that abound in them, but sufficiently fresh for water snakes, which are very numerous, too. The herrings would be even more plentiful if the water snakes were less so, for the reptiles, though not especially particular as to the general nature of their diet, have a marked and destructive partiality for fish. The snakes eatch the herrings much as, in better preserved waters, they capture

diet, have a marked and destructive partiality for lish. The snakes eatch the herrings much as, in better preserved waters, they capture trout. With their sinuous motion they are, of course, greatly inferior to their prey in point of speed, but the race is not always to the swift, and the proverbial subtlety of the corpent sorves them in good stead.

Concealed by the waving reeds, or in the shadow of an overhanging embankment, the shado wo fan overhanging embankment, the snake lurks, waiting for his dinner. He is not rashly impetuous when he sees a shoal of herrings approaching, but allows them to puss his hiding place. He then glides out, follows them, and seizes the one he has selected by the tail. The free fish at once disappear, and the doomed creature that is towing its destroyer behind it tries to shake oif the snake by forging its way as rapidly as possible through the water. If it runs with the current the ropille tries to turn it, but if it works upstream its fate is quickly sealed. The snake can live for a long time under water, and when the herring tries to turn it, but if it works upstream drags it among the reeds and eats a small portion of the flesh from its back. It discards the rest of the body, and herrings thus mutilated are frequently found by the shores of the creeks.

Not often is the snake foiled, but Ike Ivans, a ind noted in the neighborhood for his veracity and determined water serjeent completely haffel last Tuesday afternoon at half past 3 o'clock. He is particular about the time, has cause it takes him just thirty minutes to walk from the school house to the creek. The snake had seized the herring by the tail, and the distressed lish was swimming against the stream and rapidly drowning. Its follows had all sought salety except one; but that one was a host in itself. As the boy breathlessly watched the struggle the herring by the tail, and the distressed fish was swimming against the stream and rapidly drowning. Its follows had all sought salety except one; but that one was a host in

INTERESTING TURF EVENTS

THIS WEEK'S CONFLICT IN DATES AND THE WAY OF BETTING.

The Opening Meeting at Jerome Park Under the New Management-Many Crocks
Nominated for the Rich Stakes-New and
Stringent Rules-Will They be Enforced ? For the first time in the history of racing in the vicinity of New York there will be a lashing of dates between leading jockey clubs during the present week. The American and Brooklyn clubs announce that they will race on Tuesday and Wednesday. Tuesday being the opening day of the American Jockey Club's spring meeting. The Country Club Steeplechase Association will inaugurate their spring meeting at Pelham to-morrow, one of Brooklyn's regular dates, and the Hudson County Racing Association advertise that their spring meeting will be resumed at Guttenberg on Thursday and continue every Tuesday, Thursday, and Saturday. This will conflict with Jerome Park's dates. There is a great deal of money in racing just now, and all are endeavoring to share in the harvest. The fact that Monmouth Park Association can give \$250,000 in stakes and purses during the meeting of twenty-five days, and then divide betwee \$75,-000 and \$100,000 among the stockholders, shows how profitable the business has become. The meeting of the American Jockey Club

under the new administration will be very im-

portant in several respects. The President.

Mr. John Hunter, has been identified with Je-

rome Park from the first opening of its gates. and his long experience has made him thoroughly conversant with all matters pertaining o the turf. The Executive Committee, composed of President Hunter, Leonard W. Jerome, P. Lorillard, Jr., W. H. McVickar, W. Duer, J. O. Donner, F. R. Hitchcock, J. W. rome. P. Lorillard, Jr., W. H. McVickar, W. Duer, J. O. Domer, F. R. Hitchcock, J. W. Wadsworth, and L. L. Lorillard, are all turfinen of ability who will work for the best interests of the sport.

Among new rules adopted, the application of which will be watched with uncommon interest, is one barring out horses, owners, trainers, and joekeys that have taken part in races on fractional tracks; another rule that permits no jockey to ride in any race unless duly licensed by the Executive Committee; also a rule that lears out all trainers not licensed by the Executive Committee; also a rule that any person who shall be arrested for a violation of the provisions of the Ives Itacing bill shall be suspended from all privileges of the course until the day of his trial, when, if convicted, he shall be finally ruled off. But, above all others, the matter that most excites race goors is the declaration that bookmakers will not be allowed to do business at the meeting, and that botting will be confined to mutual pool fickets. Many stanch patrons of the turf declare that if this project is carried out the meeting will be a failure. In proof of this they refer to the backing down of Col. Clark at Louisville, followed by that of President Green of St. Louis. The determined opposition of horsemen and the betting public stopped the movement for reform. In justice to Col. Clark, it should be stated that he was not opposed to bookmaking provided the bookmakers paid his stipulated price.

The question as to whether the books pay more than mutuals has led to much discussion of late. Investigation by the Sporit of the Times led to this interesting result: We have taken the trouble to go over the returns of the five metropolitan meetings held in 1887, at which

The question as to whether the books pay more than mutuals has led to much discussion of late. Investigation by the Spiril of the Times led to this interesting result: "We have taken the trouble to go over the returns of the five metropolitan meetings held in 1887, at which both books and mutuals were in operation, and compared the results. We have supposed a man bet \$10 on each race, \$5 in the books and \$5 in the mutuals. At the Jerome Park Spring Meeting of cight days the total return on the investment on a winning horse in the books would be \$1.129, while in the mutuals it would reach \$1.305—an excess of \$176 in favor of the mutuals. At the Coney Island Spring meeting the books paid \$1.575, while the mutuals paid \$1.571—an excess of \$119.45 in favor of the mutuals. At the Coney Island Autumn meeting the books paid \$2.115, while the mutuals paid \$2.234.45—an excess of \$119.45 in favor of the mutuals. At the Former Park autumn meeting the books paid \$1.564, while the mutuals paid \$1.529.90—an excess of \$28.90 in favor of the mutuals. At the Jerome Park autumn meeting the books paid \$1.570 are excess of \$137.87 in favor of the mutuals. At the Jerome Park autumn meeting the books paid \$1.504, while the mutuals paid \$1.5179.87—an excess of \$137.87 in favor of the mutuals. At the Jerome Park autumn meeting the books paid \$1.504, while the mutuals paid \$1.5179.87—an excess of \$137.87 in favor of the mutuals. For the five meetings the total excess of the mutuals excess of the mutuals excess of the sum of the mystery surrounds the question of betting. When officers or lay members of the club are asked whether bookmaking will be permitted, they simply answer that they do not know. Bookmakers, the majority of whom are now engaged in the business at Gravesend, make similar answers to all inquirers.

One thing race goers can depend on and that

One thing race goers can depend on, and that One thing race goers can depend on and that is, there will be royal sport at the old race course. There are now more than 600 horses in training around New York, and the pick of them will appear at Jerome Park, including the great cup horses, the crack three-year-olds, and the phenomenal two-year-olds that have already bounded into fame through their performances in the West and at the Brocklyn Jockey Club's race course. There will be horses and visitors enough, especially on Decoration Day, to make a journey to either track emoya-

The City Handienp, for all ages, \$5,000 added money, one mile and a furlong, closed with seventy-three entries. Among those likely to appear at the post are: Kingston, 124 pounds; Volante, 124: Eolian, 123: Elkwood, 118: Saxony, 119: Kathoolah, 117: Ben Ahl, 116: Banburg, 116: Eurus, 119: Richmond, 116: Emperor of Norfolk, 114: Rupert, 111: Royal Arch, 108; Bess, 106: Klamath, 98: Eing Crab, 98; Fordham, 97. The race for the historic Juvenile Stakes, in which many lamous race horses have made their first appearance, has sixty-live nominations, including French Park, Oregon, Goldfish, Buddhist, Seymour, and dark cracks from the stables of Messrs, Helmont, Haggin, Cassatt, Withers, Baldwin, and Mra, Lorlhard. The new Arrow Stakes, with \$2,000 added, for three-year olds, over the Titan course, 1.400 yards, will attract the best three-year clds of the year. More than a dozen rich stakes are interspersed through the meeting of eleven days.

The Brooklyn Jockey Club has provided a card of seven races for Decoration Day, the features of which will be the Tremont Stakes and the Fort Hamilton Handicap. The Tremont is the richest two-year-old stake of the years to far. Seventy-four nominations were made at \$100 cach, half forfeit, or \$10 if declared, with \$2,500 added; distance, three-quarters of a mile. As French Park is not engaged in it, and there are no penalities, the youngsters will run on their merits. The Fort Hamilton Handicap is for three-year olds, at \$50 each, with \$1,500 added; mile and a furlence.

Oyster.

The County Club's steeplechase meeting at Pelham will continue two days. May 28 and June 1. The first day's programme is made up of six races of a diversified nature that will insure enjoyable sport. The Pelham Handicap Steeplechase, ever the full course, about two miles and three-quarters, has thirty-five entries. The other races are the Hunters' Handicap Steeplechase, open handicap steeplechase, the Ladles' Cup, open handicap flat race, and a maiden polo pony flat race. The attractions for the last day are the County Club Handicap Steepleshase, the Sanford Challenge Cup, open handicap steepleshase.

Mr. Nathan Straus, who salled for Europe expenses.

Cup. open handicap steeplechase.

Mr. Nathan Straus, who sailed for Europe on Saturday, and who will extend his journey to the Besphorus for the purpose of visiting his brother, Minister to Turkey, informs us that he will trot Majolica against Belle Hamilin on the terms offered by herowner to Harry Wilkes. Prince Wilkes, and Oliver K. Mr. Straus says that the buffalo track is good enough for him, and that a mile-and-repeat contest is to his liking. He wants Majolica to lower his record, and he believes that he can do it on the Infalo track in a race with a mare as fast and steady as Belle Hamilin. Mr. Straus will not return to New York until early in August, and he will not allow the son of Startie to trot in public until then. When the horse starts he wants to be on the ground. On Tuesday Frank Van Ness went to Morristown to give Harry Wilkes his work. In the afternoon he said to us that he had advised the Messes, Sire to accent the proposition of Mr. Hamilir. He likes the track, and he feels confident that he will be treated as fairly at Buffalo as en any park in the country. The indications, therefore, are that Belle Hamilin will be tracked may have plenty of ongacements before the season gets much further advanced.—Turf, Field and Farm.

Macey Brothers of Versailles, Ky, propose a

Macey Brothers of Versailles, Ky., propose a trotting match on a religious basis. They have a yearling by Messenger Chief, dam Chekoo, that they believe to be the best trotter of his sax in Woodford county. In order to back their opinion they offer to bet \$100 that the yearling can bent any other yearling in Woodford county on the track, and, in deference to the religious feeling of the community, make this novel proposition to any church member owning a yearling: If their Cuckoo yearling wins the race, the loser is to come to church attended by Mr. Macey on the Sunday following the race, and deposit the specified amount in the contribution box. Brould the Chekoo yearling be beaten, Mr. Macey pledges himself to do the same for their church.

Tried Once in Fifty Years.

From the Leuclaton Journal. From the Levision Journal.

Fifty years ago a man who lived on the upper Androscoggin determined to defy the social usages of his time and to raise a barn without the aid of liquor. He succeeded. The barn frame was put up nicely, but in the picht his indignant neighbors tore it down and it info the river.